

Piano • Vocal • G

Including:
My Way • Puppy Love
Put Your Head on My Shoulder
You Are My Destiny • Lonely Boy
Diana

Paul Anka Songbook

Beacock's
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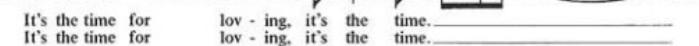
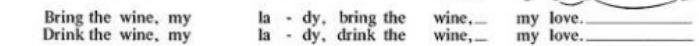
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Bring the Wine

Words and Music by
Paul Anka and Johnny Harris

Moderately slow



D C/A D C/A

by a can - dles steady light. In a bed in dead of night and I
 If ev-ry word of love could be — a breath of air with lips to see... us to -
cresc.

D C/A D C/A

need you, I love you so... and I... want you, you'll nev - er know how I...
 geth - er. — you and I... un - til for - ev - er, un - til we die... we'll be -

f

D C/A D C/A

love you. I can't let go... and I'm on you girl... like the eve...
 geth - er. — you and I... And I'll fill you girl... like the o...

mp - mf

C D C D

- ning sun_ sets up on_ the hill_ when the day_ is done. Oh ba - by,
 ceans roar_ rush-es in_ up - on_ up - on an emp - ty shore. Oh ba - by,

C D C D

oh ba - by go gent - ly there.
 oh ba - by go gent - ly there. You've got_ a way

C G D D

— a - bout you don't you. You're gon - na stay -
 You've got_ a way

C G D D

— that way now won't you. Bring the
 — a - bout you don't you.

Em Cmaj7

wine, drink the wine. Bring the wine
 cresc.

Em



Cmaj7



feel-ing fine.

And I

D

C/A

D

C/A

need you,

I need you so... And I want you,

you'll nev - er know how I

f

Repeat and Fade

love you,

I can't let go... And I love it,

I love it so... And I

Diana

Words and Music by
Paul Anka

Medium Rock

Treble clef, B-flat key signature. Measures 1-5. Dynamic: *mf*. Chords: Eb, Cm, Fm7, Bb7, Eb.

I'm so young and you're so old. This my dar - ling I've been told. I don't care just

Treble clef, B-flat key signature. Measures 6-10. Dynamics: *mp*, *mf*. Chords: Cm, Fm7, Bb7, Eb, Cm.

what they say 'cause for - ev - er I will pray you and I will be as free

Treble clef, B-flat key signature. Measures 11-15. Chords: Fm7, Bb7, Eb, Cm, Fm7.

as the birds up in the trees. Oh please stay by

Treble clef, B-flat key signature. Measures 16-19. Chords: Fm7, Bb7, Eb, Cm, Fm7.

Bb7

Eb

Fm7

Bb7

Eb

Fm7

Bb7

me. Di - an - a.

Eb

Cm

Fm7

Bb7

Eb

Thrills I get when you hold me close. Oh my dar - ling you're the most. I love you but do

Cm

Fm7

Bb7

Eb

Cm

you love me? Oh Di - an - a, can't you see I love you with all my heart

Fm7

Bb7

Eb

Cm

Fm7

and I hope we will nev - er part. Oh please stay with

Bb7

Eb

Fm7

Bb7

Eb

Eb7

me,

Di - an - a.

Ab

Abm

Eb

Eb7

Oh my dar-lin', oh my lov-er, tell me that there is no oth-er.

Ab

Abm

Eb

Edim

Fm7

Bb7

I love you with my heart. Oh oh oh oh oh oh.

Eb

Cm^o

Fm7

Bb7

On - ly you can take my heart.

On - ly you can tear it a - part...

E_bC_m^oF_{m7}B_{b7}

When you hold me in your lov - ing arms I can feel... you giv-ing all your charms.

E_bC_m^oF_{m7}B_{b7}

Hold me dar-ling, ho ho hold me tight. Squeeze me ba-by with a - all your might.

E_bC_m^oA_bB_{b7}E_b

Oh please stay by me, Di - an - a.

*Keep fading*F_{m7}B_{b7}E_b

Oh

please

Di -

an - a.

*while repeating until Fine**Fine*

Do I Love You

(Yes, In Every Way)

Original French Words by
Yves Dessca and Maxime Piolet

English Words by Paul Anka
Music by Michel Pelay
and Alain Le Govic

Slowly, with expression

The musical score consists of two staves: a treble clef piano staff and a bass clef guitar staff.

Piano Part:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by '4').
- Accompaniment patterns include eighth-note chords and sustained notes.
- Chord markings: C, Fmaj7, Em7, Am, Fmaj7, Cmaj7, Fmaj7, F6, G, C.
- Performance instruction: 'mp' (mezzo-forte) at the beginning.

Guitar Part:

- Key signature: F major (one sharp).
- Time signature: Common time (indicated by '4').
- Strumming patterns: indicated by vertical lines with dots.
- Chord markings: C, Fmaj7, Em7, Am, Fmaj7, Cmaj7, Fmaj7, F6, G, C.

Lyrics:

Be - yond a shad - o w of a doubt,
A - bout as deep as deep can go,
as the might - y riv - er
from the can - yons to the

flows,
sky,
as the mead - ow gai - ly plays
like a moth - er as she cares
with the for the

wind ba - on sum - mer days.
on by that she bears.
Do I Love You? Don't you

Dm7

G7
oooC
o oAm
o

know by now.

Do I Love You? Must I show you how.

Do I Love You? Do I

mf

Dm7
oG7
oooC
o o

have to say?

Do I Love You? Yes, In Ev - 'ry Way.

C
o oFmaj7
oEm7
o oooooAm
oA-bout as sa-cred as a hymn,
And I shall show it with my eyes,

and a I will Bi - ble filled with prayers,

from a night,

mp

Fmaj7
oCmaj7
oooFmaj7
oF6
oC
o oG
ooowhis - per to a roar,
death the Lord is kind,___ver - y much and e - ven more.
you're the last thing on my mind.---



Do I Love You? You should know by now.

Do I Love You? Must I

mf



show you how.

Do I Love You? Do I have to say?

Repeat and Fade



Do I Love You? Yes, In Ev - 'ry Way.

Do I Love You? You should

Everything's Been Changed

Words and Music by
Paul Anka

Moderately slow

Gm7

Am7

D7**9**

ev - 'ry cup and sau - cer
hap - py days of fun filled too. hours.

Cm7

G7⁺⁵_{b9}

Cm7

G7⁺⁵_{b9}

Ev - 'ry-thing's been changed, noth-ing's like be - fore,

Cm7

F7

F7**9**

Bb maj7

G7**9**

things I did with you I do no more, they're all be - hind me.

Cm7

G7⁺⁵_{b9}

Cm7

G7⁺⁵_{b9}

Ev - 'ry-thing's been changed, since we've been a - part.

Cm7



F7

F7**9**[1.
B♭ maj7

Dm7



E♭

D7**9**

Ev - 'ry-thing that is ex-cept my heart.

[2.

B♭ maj7

Dm7**5**G7**9**

C(B♭ bass)



heart.

And I

don't know what to do,

love, a -

E♭ m6



B♭ maj7

G7**9**

bout all the tears I cry. And I can't get o - ver

C(B♭ bass)



E♭ m6



B♭ maj7

G7**9**

D.S. and fade

you, love, no matter how hard I try.



Hey Girl

Words by Paul Anka

Music by Paul Anka and Johnny Harris

Moderately slow (with a double time feel)

The musical score consists of four staves. The top staff is for the piano, showing a continuous pattern of eighth-note chords. The second staff is for the bass, with notes appearing in measures 1-3 and 6-7. The third staff is for the guitar, with chords indicated above the strings: B♭ (muted), B♭/A♭, and G♭ maj 7. The lyrics begin in measure 1: "Hey girl, girl, hang on, be wise," followed by "here's where we be-gin to real-ly fly... o - pen ev - 'ry door that's in your mind." Measures 4-5 show a continuation of the piano and bass parts. Measures 6-7 feature the guitar chords again, with lyrics: "Hey girl, Hey girl, be strong, you're mine, this". The final staff shows the piano and bass parts again, with lyrics: "great big world be - longs - to you and I. stick with me and ba - by you will find - I". The score includes various dynamic markings like *mf*, *mp*, and *mf*, and fingerings for the guitar.

B♭m7

E♭9

A♭

Fm7

tell you we're gon - na get_ what we_ are af - ter.

B♭m7

E♭9

A♭

We're gon-na make_ each dream_of ours_ come true.

E♭m7

A♭7

D♭

B♭m7

We're gon-na get our share, our share of laugh - ter. There ain't

G♭6

I.
Fsus

F7

II.
Fsus

F

noth-ing in this world, that we can't do.

Hey

B♭ m7

E♭ 7

B♭ m7

E♭ 7

Come Sun - day morn - ing — we'll wake up with the dawn, — we're gon-na chase

Cm7

Fm7

B♭ m7

E♭ 7

— that dream we're af - ter in the rain. —

We're gon-na take each sad - day. —

B♭ m7

E♭ 7

Cm7

make it a hap - py glad_ day. — Girl, you've got to trust_ in what I say..

F

B♭

B♭/A♭

Hey girl,

hang on,

I

G^b maj7

F

B^b

tell you all our trou - bles will be gone...

Hang in,

hang

B^b/A^bG^b maj7

F

out,

we're gon-na show them what_ it's all a - bout...

Hey

B^b/AbG^b maj7

F

girl,

hang in,

We're gon-na give this great big world a spin...

Hang

B^b/A^bG^b maj7

F

in,
Girl,hang tight,
hang on,ev'-rything is gon-na be all right.
I tell you all our troubles will be gone...Hey
I'm

B_b

yours

come hell or high water

B_b/A_b

Musical score showing two measures of music. The first measure is in G_b major 7 (G_b-B_b-D_b-F) and the second is in F sus (F-A-C-F). Both measures feature eighth-note patterns on a treble clef staff.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (F) and consists of six eighth-note chords. Measure 12 starts with a piano dynamic (P) and consists of six eighth-note chords.

How Can Anything Be Beautiful — After You

Words and Music by
Paul Anka

Moderately slow

The sheet music consists of ten staves of musical notation. The top staff is for the piano, featuring a treble clef and a bass clef, with a key signature of one sharp (F#) and a tempo marking of "Moderately slow". The second staff is for the vocal part, with lyrics and a "mf" dynamic. The third staff is for the guitar, showing chords Gmaj7, Bm7, Cm7, and D7. The fourth staff continues the vocal line with lyrics "How can an-y-thing be beau-ti-ful— af-ter you." and "How can an-y-thing be poss-i-ble af-ter you." The fifth staff is for the guitar, with chords Gmaj7, Bm7, Dm7, and Dm7/G. The sixth staff continues the vocal line with lyrics "How can an-y-thing be beau-ti-ful— when we're through." and "How can an-y-one be lov-a-ble sad but true.". The seventh staff is for the guitar, with chords Fmaj7 and E7. The eighth staff continues the vocal line with lyrics "How can an-y-one ev-er hold me— How can an-y-one ev-er thrill me". The ninth staff is for the guitar. The tenth staff is for the piano, ending with a final chord.

Fmaj7



1 Am7/D



2 Am7/D



who can say the things the way you told me way you thrill me.
do the things you do the the

Gmaj7



(Ba - by)

Bm7



(Love you)

Cm7



Ba - by I love you and noth - ing's gon - na change my

D7



Gmaj7



(Ba - by)

Bm7



(Love you)

mind.

Ba - by

I love you

and

Cm7



D7



Gmaj7



Bm7



noth - ing's gon - na change my mind. How can an - y - thing be beau - ti - ful -

Cm7

D7

Gmaj7

Bm7

af - ter you.

How can an-y - thing be poss-i - ble.

Dm7

Dm7/G

Fmaj7

Sad but true.

How can an-y - one -

ev - er

E7

Fmaj7

C/D

hold me.

Who can say the things the way you told me

Gmaj7
ooo
(Ba - by)Bm7
oo
(Love You)

Cm7

D7
(Repeat and Fade)

Ba - by — I love you — and noth-ing's gon - na change my mind.

I'm Not Anyone

Words by Paul Anka

Music by Paul Anka and Johnny Harris

Moderately slow

The sheet music consists of ten staves of musical notation. The top staff is for the voice, starting with a dynamic of *mf*. The second staff is for the guitar, showing chords Cmaj7, C6, G/B(add9), G/B, Cmaj7, C6, G/B(add9), G/B, Am7, and D7/A. The third staff continues the vocal line with lyrics "I'm not an-y-one, no, not just an-y-one, I have". The fourth staff shows chords Gmaj7, G6, Am7, D7/A, Bm7, E7/B, Cmaj7, C6, G/B(add9), and G/B. The fifth staff continues the lyrics "the right to lead a life full-filled with ev'-ry need. I'm not an-y man". The sixth staff shows chords Cmaj7, C6, G/B(add9), G/B, Am7, D7/A, Gmaj7, G6, Am7, and D7/A. The seventh staff continues the lyrics "de-signed to fit some-one's plan. I have my own de-sires, all the things a". The eighth staff concludes the piece.

mf

Cmaj7 C6 G/B(add9) G/B Cmaj7 C6 G/B(add9) G/B Am7 D7/A

I'm not an-y-one, no, not just an-y-one, I have

mp - mf

Gmaj7 G6 Am7 D7/A Bm7 E7/B Cmaj7 C6 G/B(add9) G/B

the right to lead a life full-filled with ev'-ry need. I'm not an-y man

Cmaj7 C6 G/B(add9) G/B Am7 D7/A Gmaj7 G6 Am7 D7/A

de-signed to fit some-one's plan. I have my own de-sires, all the things a

Bsus^o B Cmaj7^{ooo} C6 G/B(add9) G/B Cmaj7^{ooo} C6 G/B(add9) G/B
 man re-quires. No I'll not be used, mis - lead, de-ceived or a-bused. No sir, not

Am7 D7/A Bm7 E7/B Cmaj7^{ooo} C6 G/B(add9) G/B Cmaj7^{ooo} C6
 me, I'm free, I'll not give a-way the free-dom I have—is to

G/B(add9) G/B^{ooo} Am7 D7/A Gmaj7^{ooo} G6^{oooo} Am6/F# Bsus^o B
 say, to say I do, I don't, I will, I won't.

Cmaj7^{ooo} C6 G/B(add9) G/B^{ooo} Cmaj7^{ooo} C6 G/B(add9) G/B^{ooo} Am7 D7/A^{ooo}
 Know thy-self, these words are true. Know thy-self, I hope I do. Toiled a while, but

mp - mf

Gmaj7 G6 Am7 D7/A Bm7 E7/B Cmaj7 C6

not in vain, I re-moved the child, the man re-mained. Life's filled

G/B(add9) G/B Cmaj7 C6 G/B(add9) G6 Am7 D7/A Gmaj7 G6

with those who fail, the weak, the wrong, the meek, the frail. Those who re-fuse to try,

Am7 D7/A Bsus B Cmaj7 C6 G/B(add9) G/B Cmaj7 C6

those who just live to die. I'm not _____ one of those, I'm full of pride... I sup-

G/B(add9) G/B Am7 D7/A Bm7 E7/B Cmaj7 C6 G/B(add9) G/B

pose I'll say it loud, _____ I am proud, _____ I'll not _____ be a space, a

Cmaj7

ooo

C6

oo

G/B(add9)

oo

G/B

ooo

Am7

oo

D7/A

oo

Bm7

oo

E7/B

o

no - one, a num - ber, a face, no sir, not me, I'm free. _____ I'll

Cmaj7

ooo

C6

oo

G/B(add9)

oo

G/B

ooo

Cmaj7

ooo

C6

oo

G/B(add9)

oo

G/B

ooo

lay my life on the line, this free-dom I've got is all mine. No sir, not

Am7

oo

D7/A

oo

Bm7

oo

E7/B

o

Cmaj7

ooo

C6

oo

G/B(add9)

oo

G/B

ooo

me. I'm free. _____ No I'll _____ not be used, mis-

Cmaj7

ooo

C6

oo

G/B(add9)

oo

G/B

ooo

Am7

oo

D7/A

oo

Bm7

oo

E7/B

o

(Repeat
and Fade)

lead, de-ceived or a - bused. No sir, not me, not me. _____ No

It Doesn't Matter Anymore

Words and Music by
Paul Anka

Moderato

mf

G

There you go and ba - by, here am I Well, you
Do you re - mem - ber, ba - by, last Sep - tem - ber, How you

mp-mf

D7

left held me here so I could sit and cry. Well,
tight me tight each and ev'ry night. Well, Well,

G

gol whoops - ly gee, what have you done to me? I
- a - dai - sy, how you drove me cra zy,

This musical score consists of five staves. The top staff is for the piano, showing chords and bass notes. The second staff is for the guitar, indicated by a small guitar icon and the letter 'G'. The third staff is for the vocal part, with lyrics written below the notes. The fourth staff is for the piano again, with dynamics 'mp-mf' and a chord symbol 'D7'. The bottom staff is for the piano. The vocal part starts with a melodic line: 'There you go and ba - by, here am I Well, you Do you re - mem - ber, ba - by, last Sep - tem - ber, How you'. It then continues with 'left held me here so I could sit and cry. Well,' followed by 'tight me tight each and ev'ry night. Well, Well,'. The vocal part concludes with 'gol whoops - ly gee, what have you done to me? I - a - dai - sy, how you drove me cra zy,'.

D7 G
guess it does - n't mat - ter an - y more.

1

G
Em G D7
There's no use in me a cry - in', I've

G D7 G A7
done ev - 'ry - thing and now I'm sick of try - in', I've thrown a - way my

D7
nights, Wast - ed all my nights o - ver you.



Now you go your way and I'll go



mine, — Now and for - ev - er till the end of time. I'll find



some - bod - y new and ba - by, you say we're through and you won't



mat - ter an - y more.

more. _____

8

8

Johnny's Theme

Brightly, with a beat

Music by
Paul Anka and Johnny Carson

The sheet music consists of six staves of musical notation for a piano or keyboard instrument. The music is in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The key signature changes throughout the piece, indicated by various sharps and flats. Chords are labeled above the staff at the beginning of each measure. Dynamics such as 'f' (forte) and 'p' (piano) are also present. The piece begins with a forte dynamic and includes several melodic lines and harmonic progressions.

Chords and dynamics labeled in the music:

- Staff 1: E_b 6, Cm9, Cm7, Fm7, B_b 7-9, E_b 6
- Staff 2: Cm9, Cm7, Fm7, B_b 7-9, E_b 6, Cm9, Cm7
- Staff 3: Fm7, B_b 7, E_b 6, Cm7, Fm7
- Staff 4: B_b 7, E_b 6, Fm7, B_b 7, B_b 7-9, B_b 7-5
- Staff 5: E_b 6, B_b 7, B_b 9, E_b 6, Fm7
- Staff 6: F[#] dim, B_b 7, B_b 9, E_b 6, Fm7

F[#]dim B_b7 B_b9 Eb Fm7 F[#]dim

Gm7 C9 F7_b5 Fm9 Fm7 B_b7

E_b6 Cm9 Cm7 Fm7 B_b7_b9 E_b6

Cm9 Cm7 Fm7 B_b7_b9 E_b6 Cm9 Cm7

Fm7 B_b7 Eb6 Cm7 Fm7

B_b7 Eb6 Cm7 Fm7

Eb7(add 13)

Jubilation

Words and Music by
Paul Anka and Johnny Harris

Moderato

The musical score consists of six staves. The top staff is for the piano, marked *mf*. The second staff is for the vocal part, with chords C, F, C7, F, and G indicated above the staff. The third staff is for the guitar. The fourth staff is for the piano, marked *mp-mf*. The fifth staff is for the vocal part, continuing the lyrics. The sixth staff is for the piano.

mf

C F

Great Ju - bi - la - tion, there's some cel - e - bra - tion be - gin - ning.
Peo - ple take heart, it's the time to be smart, to be hon - est.

mp-mf

C F C7 F G

To - tal re - jec - tion to lies and de - cep - tion and sin -
Join the re - un - ion, there's one mass com - mun - ion up - on

- ning. {

Sin - ners take heed for the life -

us.

B♭ F C
 — that you lead— is de - ceiv - ing. Yeah!

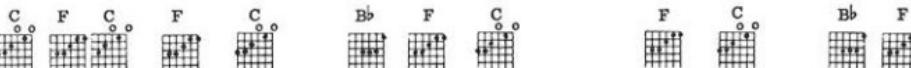
G
 Noth-ing re - plac - es a man— that em - brac - es be - liev - ing. No!

1. C F C7 F **2. C F C7 F** G
 I'm bet-tin', I'm bet-tin' on Je - sus,

I'm hop - in', hop - ing hell freez - es. I'm hop - in',



hop - ing it dis - pleas - es the dev - il, _____ the dev - il.



As for the chill - dren, God bless _ and God will _ them no sor - - row.
Great Ju - bi - la - tion there's some _ cel - e - bra - tion be - gin - ning.



Share the con - fu - sion and lies_ dis - il - lu - sion to - mor - - row.
To - tal re - jec - tion to lies_ and de - cep - tion and sin - ning. }

G
oooB♭
oooF
oooC
oooF
oooC
oooF
oooB♭
oooF
ooo

Sin-ners take heed_ for the life_ that you lead_ is de - ceiv - ing. Yeah!

G
oooB♭
oooF
oooC
oooF
ooo

Noth-ing re - plac - es a man_ that em - brac - es be - liev - ing. No!

C
ooo
F
ooo
C7
ooo
F
ooo
D.S.
al Coda
§Coda
Φ
C
ooo
F
ooo
C7
ooo
F
ooo
C
ooo
F
ooo
C
ooo
F
ooo

(Repeat and fade)

C
ooo
B♭
ooo
F
ooo
C
ooo
F
ooo
C
ooo
F
ooo
C
ooo
B♭
ooo
F
ooo

Let Me Get To Know You

Words and Music by
Paul Anka

Moderately slow

Moderately slow

mp

Em o ooo

Am oo o

B7 o

Let me get to know you,
Let me kiss you slow - ly,
help me make it last -
there up on your mouth

mp-mf

Em o ooo

Am oo o

Help me spare the mo - ment,
Let me get to know you

B7 o

Em o ooo

good things pass so fast.
north, east, west, and south.

Em oooo C ooo D ooo G ooo C ooo D ooo
 Love, love, love, we found

mp mf B7 Em
 love to - geth - er. In each oth - er, oh

C ooo B7 E
 we found love.

Em Am B7
 Lov-ing you comes eas - y. With some-one like you,
 Let me build you rain bows. keep you from the rain.

mp-mf

Em
o oooAm
oo oskin to skin you please me.
Fill your world with sun - shine,B7
oEm
o ooo

D.S. al Coda

I hope I please you too.
time and time a gain.

mp

Coda

C o
D oo
G oooC o
D oo
G oooB7
o

Love, love, love. We found love to - geth - er in each

mf

Em
o oooC
o oB7
oB7
o

Repeat and Fade

o - other, oh, —

we found love.

Let Me Try Again

Original French Words by
Michelle Jourdan

English Words by
Paul Anka and Sammy Cahn
Music by Caravelli

Moderately slow (with much feeling)

The sheet music consists of four staves of musical notation for voice and piano/guitar. The first staff shows a piano/guitar part with chords F, C/E, and Dm. The second staff begins with a vocal line labeled "Verse" and includes lyrics in English. The third staff continues the vocal line with lyrics in English. The fourth staff concludes the vocal line with lyrics in English. The piano/guitar part includes chords Am, B♭, Am7, Dm7, G7, Gm7/C, and C7.

Verse

I know I said that I was leav - ing, but I just could-n't say good -
I was such a fool to doubt you, to try to go it all a -

bye. lone. It was on - ly self de - ceiv - ing, to
There's no sense to life with - out you, to Now

walk a - way from some - one who means ev - 'ry - thing in the life to you. You
all I do is just ex - ist and think a - bout the chance I've missed. To

Ab



E♭/G



Fm7



Dm7



G7



learn from ev'-ry lone-ly day.
beg is not an eas-y task.

I've learned But pride and I've come back to stay.
is such a fool-ish mask.

Chorus



Let me try a - gain!

Let me try a - gain!

Think of all we had be-fore,

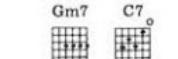
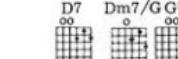
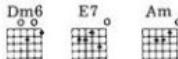
Am7 D7



let me try once more.

We can have it all,

you and I a - gain.



Just forgive me or I'll die, Please let me try a - gain!

1. 2.



gain!

gain!

rit.

Lonely Boy

Words and Music by
Paul Anka

Moderately slow rock beat

The musical score consists of two staves: a top staff for guitar and a bottom staff for bass. The guitar staff uses a treble clef and the bass staff uses a bass clef. The key signature is G major (one sharp). The time signature varies between common time and 3/4. The score includes lyrics and chords indicated above the notes.

Guitar Chords:

- Verse 1: D, Bm7, A, Em
- Chorus: A, Em7, A, A7, D, C, D, Bm7
- Bridge: A, Em, A, Em7, A, A7, D, C, D
- Outro: A, Em, A, Em7, A, A7, D, C, D

Bass Chords:

- Verse 1: D, Bm7, A, Em
- Chorus: A, Em7, A, A7, D, C, D, Bm7
- Bridge: A, Em, A, Em7, A, A7, D, C, D
- Outro: A, Em, A, Em7, A, A7, D, C, D

Lyrics:

I'm just a Lone- ly Boy, — lone - ly and blue; — I'm all a -
lone — with noth- in' to do. — I've got ev- 'ry - thing you could think
of, — But all I want — is some-one to love..

Performance Instructions:

- mf* (Moderato) at the beginning of the first section.
- cresc.* (Crescendo) during the transition from the first section to the chorus.
- p* (Pianissimo) during the bridge section.
- Fine* (End of section) at the end of the final section.

(Guitar tacet)

D

Bm7

A

A7

Em

Some-one, yes, some-one to love, some-one to kiss, Some-one to

C

C

C

C

C

A Em7 A7
hold at a mo-ment like this. I'd like to hear some-bod-y

A

Em

A

D

C

say, "I'll give you my love each night and day!" A

D

D

A7

life-time of love means more to me than rich-es or fame un-

G

G

G

G

told. Some-where there's a some-one wait-ing for me. 111

Note: (*) to **) This section may be omitted if desired.

E9

A7
o o o

(Guitar tacet)

find her be-fore I grow— too old. Some-bod-y, some-bod-y, some-bod-y,

please send her to me. I'll make her

hap-py, just wait and see. I prayed so

hard to the heav-en-s a-bove, That I might

find some-one to love. I'm just a

D.S. at Fine §

The Longest Day

Words and Music by
Paul Anka

March tempo

Sheet music for "The Longest Day" by Paul Anka. The music is in common time and march tempo. The vocal part includes lyrics and chords indicated above the staff. The piano part provides harmonic support, and the guitar part provides melodic lines and harmonic support.

Chords and Key Signatures:

- Key signature: C major (no sharps or flats).
- Chords: G7, C, F, F#dim, Ab7, G7, Am, Am7, Am6, F7, Em, Em7, C, Em.
- Tempo: March tempo.

Lyrics:

Man - y men came here as sol - diers, Man - y
men men are tired and wea - ry, Man - y
Man - y
mp - mf
men will pass this way; Many men will count the
men are here to stay; Many men won't see the
ho - urs, As they live THE LONG-EST DAY. Many
sun - set, When it ends THE LONG-EST DAY.
DAY. THE LONG - EST DAY, THE LONG - EST DAY,
DAY.



This will be THE LONG - EST DAY.

Filled with hopes and

Em Em7 C Em Am7 A7b5 D6 D7 G7 Dm7 G7
filled with fears, Filled with blood and sweat and tears. Man-y

men, — the might - y thou - sands, — Man - y men, — to vic-to-

ry; — March-ing on right in - to bat - tle, — In THE

G7 C G7 C D.S.
LONG-EST DAY in his - to - ry. Man - y ry. —
1. 2. — s.f. D.S.

Love Is a Lonely Song

Words and Music by
Paul Anka and Johnny Harris

Slowly

A musical score for piano in 4/4 time, treble and bass staves. The treble staff has a key signature of one sharp. Measure 11 starts with a forte dynamic (f) and consists of six eighth-note chords. Measure 12 starts with a forte dynamic (f) and consists of six eighth-note chords. Measure 13 starts with a forte dynamic (f) and consists of six eighth-note chords. Measure 14 starts with a forte dynamic (f) and consists of six eighth-note chords. Measures 11-14 are followed by a repeat sign.

The musical score shows a single staff with a treble clef. It consists of four measures. The first measure is labeled 'Vamp' and contains a chord diagram for Am7. The second measure is labeled 'D9'. The third measure is labeled 'Am7'. The fourth measure is labeled 'D9'. Each measure has a vertical bar line and a double bar line with repeat dots at the end.

Recitative: Baby this letter's for you. I haven't got a lot to say to you but I'll just have to say it anyway. It's very hard for me to sit down and kinda tell you that I was wrong, but I was . . . Take care love

A musical score page featuring two staves. The top staff is in treble clef and shows a series of eighth-note patterns. The bottom staff is in bass clef and shows quarter notes and eighth-note pairs. A dynamic marking 'mp - mf' is placed between the two staves.

Am7 D9 Am7 D9

 Love's a lone-ly song on a rain-y day.
 Love's an emp-ty room since you went a - way.
 You and You and

Dm7 G7 Dm7 G7

I not to - geth - er _____ said good-bye till for - ev - er, _____ said good -
 I could-n't make it, _____ said good-bye could-n't take it, _____ take good -

C E7 Fmaj7 Em7

bye. _____ Far a-way, far a-way,
 bye. : : : :

Dm7 Am7 Fmaj7 C/E

far a - way from you. Yes - ter - day, oh, yes - ter - day

Dm7 E7 Am7 D9

far a - way _ from you. Love's _____ a lone - ly song

Am7

D9

Dm7

G7

since _____ you went a - way. You and I not to - geth - er, _____ said good -

Dm7

G7

F

C/E

bye. to for - ev - er, _____ said good-bye. said good -

Dm7

C/E

F

bye. Ba-by I can't go on_ with out _you,

C/E

Dm7

C/E

Repeat and Fade

ev-ry day I think a - bout you. Ba-by I can't go on_ with out _you, ev-ry day I think a - bout you.

My Way

Original French Words by
Gilles Thibault

English Words by Paul Anka
Music by Jacques Revaux
and Claude Francois

Moderately slow

The musical score consists of four staves. The top staff is for the piano, showing bass and treble clef staves with chords (C, Em, Gm6) and dynamics (mf). The second staff is for the vocal part, with lyrics in English. The third staff is for the guitar, showing chords (A7, Dm, Dm7). The bottom staff is for the bass. The lyrics are as follows:

And now the end is near,
(Re-) grets, I've had a few,
and so I face but then a - gain,
the fin - al too few to

cur - tain, My friend, I'll say it clear,
men - tion, I did what I had to do,
I'll state my
and saw it

case, of which I'm cer - tain. I've lived a life that's full, I trav-eled
thru with-out ex-emp-tion. I planned each chart-ered course, each care-ful

F

Fm

C

G7

each step and ev'-ry high-way,
a long the by-way,

And more,
And more,

much more than this,
much more than this,

I did it
I did it

F6

C

F6

C

My

Way.

Re - My

Way. Yes, there were

times, I'm sure you knew, when I bit off more than I could chew, But thru it

Dm7

G7

Em7

Am

all, when there was doubt, I ate it up, and spit it out. I faced it

Dm7 G7 C
all, and I stood tall, and did it My Way. I've

C Em Gm6 A7
loved, I've laughed and cried, I've had my fill, my share of los - ing, And

Dm Dm7 G7 C
now, as tears sub-side, I find it all so a - mus - ing. To

C7 F Fm
think I did all that, and may I say, "Not in a shy way." Oh,

C o o G7 ooo F6 o C o o
 no, oh no, not me, I did it My Way, For what is a

C o o C7 o F o
 man, what has he got, if not him-self, then he has not to say the

Dm7 o o D G7 ooo Em7 o ooooo Am o o
 things he tru-ly feels, And not the words of one who kneels, The rec-ord

Dm7 o o D G7 ooo C o o
 shows I took the blows, and did it My Way.

rall.

One Man Woman/One Woman Man

Words and Music by
Paul Anka

Moderately slow

You caught me fool-ing a-round with some-body new.
nights you left me a-lone and you dis-ap-peared.

You caught me fool-ing a-round,
The nights your voice on the phone,

now I'm los-ing you,
said, I'm wait-ing here.

'Cause you're a one-man wo-man, you're a one-man wo-

'Cause I'm a one-man wo-man, Yes, you're a one-man wo-

*All words in Italics sung by girl.

F C7 F C7

I won't need no chains to tie me down— You

F C7 Dm F7

lost your way, my love — but now you've found — that I'm a

Gm7 C7 Gm7 C7

one man wo - man. Yes, you're a one man wo - man. Oh, I'm a

Gm7 C7 Gm7 C7 F

one man wo - man, But I'm a two tim - ing man.

 F
  Gm7
  C7
  Gm7

 C7
  Gm7
  C7
  Gm7
  C7

I'm a one man wo - man I'll be a one wo - man
man. You're a one man wo - man I'm a You're a

1  Gm7
  C7
 2  Gm7
  C7
  F
 Repeat and Fade

one man wo - man yes, you're a one wo - man man. Yes, you're a

Papa

Words and Music by
Paul Anka

Moderately

mf

Em ooo Am oo o

Ev·ry day my Pa - pa would work to help to make ends meet,
Ev·ry night my Pa - pa would take and tuck me in my bed,

mp-mf

B7 o Em ooo

see that we would eat,— keep those shoes up — on my feet—
kiss me on my head— af - ter all the pray'rs were said.

Em ooo Am oo o B7 o

Grow-ing up with him— was eas - y, time just flew on by,—— the years be - gan to fly,—

Em


he aged and so did I. ————— I could tell ————— that

B7/D[#]


Em


ma - ma was - n't well. ————— Pa - pa knew and deep down so did she,

G


B7


C


D


so did she. ————— When she died —————

B7/D[#]


Em


C


Am


B7


Pa - pa broke down and cried. ————— All he said ————— was God why not take me.

Em



Am



Ev - 'ry night he sat there sleep - ing in his rock - ing chair
 Then one day my pa - pa said, son I love the way you've grown -

mf

mp-mf

B7

Em

he nev - er went up stairs - all be - cause she O. K. a - lone -
 make it on your own, I'll be O. K. a - lone -

Em

Am

Ev - 'ry time I kiss my chil - dren Pa - pa's words ring true - your I
 I re - mem - ber ev - 'ry word my Pa - pa used to say -

B7

Em

(Repeat and Fade)

chil - dren live through you, - they'll grow and need you too, -
 live them ev - 'ry day, - He taught me well that way, -

B7

Em

Puppy Love

Words and Music by
Paul Anka

Moderately slow

The sheet music consists of eight staves of musical notation. The top two staves are for the piano, showing chords and bass notes. The vocal part begins on the third staff with the lyrics "And they called it Pup-py Love," followed by "Oh, I guess they'll nev-er". The fourth staff continues the vocal line with "know, how a young heart real-ly feels,". The fifth staff concludes the vocal line with "and why I love her so.—". The sixth staff starts with a piano chord and ends with a piano dynamic "Tacet". The lyrics "And they called it Pup-py" are placed at the end of the vocal line on the fifth staff. Various chords are labeled above the staves: Gm7, C7, F, Am7, Dm7, Gm7, C7, F, Gmaj7, and F. Measure numbers 1 through 8 are indicated above the staves.

3 3 3 3 3 3 3 3

mf 3 3 3 3 3 3 3 3

Gm7 3 C7 3

And they called it Pup-py Love, Oh, I guess they'll nev-er

mp-mf 3 3 3 3 3 3 3 3

F Am7 Dm7 Gm7

know, how a young heart real-ly feels,

3 3 3 3 3 3 3 3

C7 3 F Gmaj7 F Tacet

and why I love her so.— And they called it Pup-py

B_b

hope — and I'll pray — that — may — be some - day — you'll be

A_{m7}

D₇

G₇

C₇

G_{m7}

C₇

Tacet

back in my arms once a - gain.

Some-one help me, help me

G_{m7}

C₇

F

please, —

is the an - swer up a - bove?

A_{m7}

D_{m7}

G_{m7}

C₇

How can I, how can I tell them —

This is not a Pup - py

Love.

And they called it Pup - py Love.

1. F

G_b maj7

F

Tacet

2. F

D_b 7

G_b maj7

F maj7

Put Your Head on My Shoulder

Words and Music by
Paul Anka

Moderato

The sheet music consists of six staves of musical notation. The top staff is for the piano, showing bass and treble clefs with various dynamics like *mf* and *pp*, and a tempo marking of "Moderato". The vocal part starts on a C major chord. The lyrics are integrated into the melody, with chords indicated above the notes. The guitar part is shown with chord boxes above the strings. The lyrics are:

Put your head on my shoulder,
Hold me in your arms, Ba - by.
Squeeze me oh so tight, Show me
That you love me too.
Put your lips close to mine, dear.
Won't you kiss me once, Ba - by?

Fm7

Bb7

Eb

Cm

Fm

Bb7

Eb

Ab

Just a kiss good-night, May - be You and I will fall in love.

Eb

Bb7

Eb

Bb7

Peo-ple say that love's a game, a game you just can't

Eb

D7

Gm

Fm7

win.

If there's a way I'll find it some-day, And then this fool will rush

Bb7

Cm

Fm7

Bb7

in.

Put your head on my should - er,

Whis-per in my ear,

mf

E_b C_m^o F_{m7} B_{b7} E_b C_m^o F_m B_{b7}

Ba - by, Words I want to hear, Tell me, Tell me that you love me

1. E_b 2. E_b

too. Put your head on my too. Put your head on my

C_m^o F_{m7} B_{b7} E_b C_m^o F_{m7} B_{b7}

should - er, Whis-per in my ear, Ba - by, Words I want to hear,

E_b C_m^o F_m E_b A_b E_b

Ba - by, Put your head on my should-er.

rit. 3 f

She's a Lady

Words and Music by
Paul Anka

Moderately

Em
o ooo

D
o

1. Well, she's all you'd ev - er want, she's the kind men like to flaunt and take to din - ner.
(2.) nev - er in the way, al - ways some-thing nice to say, what a bless - ing.
(4.) knows what I'm a - bout, she can take what I dish out and that's not eas - y.

Em
o ooo

D
o

Well, she always knows her place, she's got style, she's got grace, she's a win - ner.
I can leave her on her own, know-ing she's O. K. a - lone and there's no mess-ing.
Well, she knows me thru and thru, she knows what to do and how to please me.

Em
o ooo
Chorus

Em (A bass)
o ooo

D
o

She's A La - dy, wo - oh - oh, She's A La - dy,

talk - in' a - bout that lit - the la - dy,
 and the la - dy is mine...

1. 2. To next strain 4. Repeat Chorus
 2. Well, she's 3. Well, she She's A (3.)nev - er asks ver - y much
 and I don't re-fuse her, al-ways treat her with re-spect, I nev - er would a-buse her.
 What she's got is hard to find and I don't want to lose her. Help me build a moun-tain from a
 lit - tie pile of clay - ay - ay - ay!

Em Em (A bass) Bm

Bb F

Eb Bb F Eb Bb

Bb F Eb Bb F

Eb G A

Repeat from §
 to 4th ending

4. She

C **Dm7** **G7**

Do I Love You? You should know by now. Do I Love You? Must I

mf

C **Am** **Dm7**

show you how. Do I Love You? Do I have to say?

Repeat and Fade

G7 **C**

Do I Love You? Yes, In Ev - 'ry Way. Do I Love You? You should

This sheet music page contains three staves of musical notation. The top staff is for the voice, starting with a C major chord. The middle staff is for the piano, showing bass notes and harmonic progression through Dm7 and G7 chords. The bottom staff is also for the piano, providing harmonic support. The vocal part includes lyrics like 'Do I Love You?' and 'show you how.', with a dynamic instruction 'mf' (mezzo-forte) in the middle section. The piano part features sustained notes and rhythmic patterns. The piece ends with a repeat sign and a fade-out instruction.

Something About You

Words and Music by
Paul Anka

Slowly

The sheet music consists of ten staves of musical notation. The top staff shows a piano part with a treble clef, a bass clef, and a key signature of two sharps. The second staff shows a guitar part with a treble clef and a key signature of one sharp. The lyrics are integrated into the music, appearing below the notes. Chords are indicated above certain notes, such as A, F# m6, C# m7, Cmaj7, Bm7, Amaj7, Bm7, Bm7/E, A, and F# m6. The tempo is marked as 'Slowly'.

Slowly

I see you and I want you. Some-thing a-bout you ba - by drives me

mp - mf

wild, Some-thing a-bout you ba - by drives me cra - zy.

Some-thing's got me act-ing like a child. When I touch you it's like the first time.

C \sharp m7

Cmaj7



Bm7



Some-thing a-bout you makes me feel this way.

Some-thing a-bout you's got me feel-ing
Some-thing a-bout you ba-by drives me

mp - mf

Amaj7



Bm7



Bm7/E

ha - zy.
cra - zy.Some-thing a-bout you makes me want to say.
Some-thing a-bout you real - ly drives me wild.

It's I the

A



A+5

C \sharp m7love you so,
touch of you,____ you'll nev-er know____ what so lov-ing you has gone and done to
so much of you____ be - come a part of

Cmaj7



Bm7/E



A



A+5

me. Done to me. I see in you the you'll need in me. the
me. Can't you see I love you so nev-er know what

C[#]m7Cmaj7
oooBm7/E
o o

need to be ful-filled by what I
lov-ing you has gone and done to

see,

By what I
³
see.*f*A
o oF# m6
o oC[#]m7
o oCmaj7
oooD. S. al
CodaD. S. al
Coda

⊕ Coda

Cmaj7
oooBm7/E
o oA
o oA+5
o

me.

Done to me.

I see in you____ the need in me____ the

*Fade away*C[#]m7
oCmaj7
oooBm7/E
o oA
o oneed to be ful-filled by what I
see.

This Is Your Song

Words and Music by
Paul Anka

Slowly (with a double time feel)

The musical score consists of four staves. The top staff is for the piano, featuring a treble clef and a bass clef, with a key signature of two flats. The second staff is for the bass, with a bass clef and a key signature of one flat. The third staff is for the guitar, with a treble clef and a key signature of one flat. The fourth staff is also for the guitar, with a treble clef and a key signature of one flat. The music is in 4/4 time. The vocal part is written below the guitars. Chords are indicated above the staves: Eb, Gm, Fm7, Bb7, Eb, Gm, Fm7, Bb7, Cm7, F7, Bb, Ab, Fm7, Bb7, Eb, Gm, Fm7, Bb7, Eb, Gm. The lyrics are:

This is your song,
yes I'm tell-in' the world there's no liv - in' with-out... you.
Could-n't be wrong,
'cause I wake up ev - 'ry morn - in' think-in' a - bout... you.
When I'm look-in' at you I can feel some-thing so real,
loving you mad-
ly, need-ing you bad - ly.
This is your song, from the

Fm7



Bb7

E_bGm
o

hills of my heart there's a mel-o-dy play-ing.

Could-n't be wrong,

from the

Fm7



Bb7



Cm7



F7



Bb



way that I feel I think I'll be stay-ing.

Free as the wind, so am I.

Still and all we both

A_b

Fm7



Bb7



try

to make it to - geth - er,

make or break it to - geth - er.

G_b6

Ebm7



Ev - ry day there's some - thing that you say that makes me want to stay, makes me want to stay to - geth -

A_bm7D_a7G_b6

er.

Ev - ry day there's some - thing that you say that makes

Ebm7

Abm7

Bb7

me want to stay, makes me want to stay to - geth - er.

Stick-in' for-ev - er.

E_bG_mF_m7B_b7This is your song,
This is your song,this is your home for a poem that's a long time com - ing.
from the hills of my heart there's a mel - o - dy play - ing.E_bG_mF_m7B_b7G_m7F₇This is your song,
Could-n't be wrong,ver - y soon you're a tune that the whole world's hum-min'.
from the way that I feel I think... I'll be stay ing.

Free as the wind, so am

B_bA_bF_m7B_b7D. S.
al Coda

I. Still and all we both try to make it to - geth - er, make or break it to - geth - er.

Coda

B_b7E_bG_mF_m7B_b7

Repeat and Fade

er.

This is your song.

Sha-la, la, la, la, la, la, la, la, la, la.

Times of Your Life

Words by Bill Lane
Music by Roger Nichols

Moderately slow

The sheet music consists of two staves. The top staff is for the voice, starting with a dynamic of *mf*. The bottom staff is for the guitar. Chords are indicated above the guitar staff. The lyrics are written below the notes.

Chords shown above the guitar staff:

- G (add A) 0 0
- C (add D) 0 0
- Gmaj7 0 0 0
- C (add D) 0 0
- Gmaj9 0 0
- Cmaj7 0 0 0
- Gmaj9 0 0
- Cmaj7 0 0 0
- Am7 0 0 0
- Gmaj7 (B bass) 0 0 0
- G (B bass) 0 0 0
- C (add D) 0 0
- Gmaj7 (D bass) 0 0 0
- G (D bass) 0 0 0
- Em7 0 0 0 0
- Em7 (A bass) 0 0 0 0
- A9 0
- Am7 (D bass) 0
- D9 0
- G (add A) 0 0
- C (add D) 0 0
- Gmaj7 0 0 0
- C (add D) 0 0

Lyrics:

Good morn - ing yes - ter - day, You wake up _____ and time has
slipped a-way, And sud-den-ly it's hard to find the mem - o - ries you left be hind, — re -
mem-ber, Do you re-mem - ber _____ the laugh - ter and the tears, the

Gmaj9

Cmaj7

Gmaj9

Cmaj7

Am7

Gmaj7

G
(B bass)

shad-ows____ of mist -y yes -ter-years? The good times and the bad you've seen____ and

C
(add D)Gmaj7
(D bass)G
(D bass)

Em7

Em7
(A bass)

A9

Am7
(D bass)

all the oth -ers in be-tween, re-mem-ber.____ Do you re-mem-ber the times of your

Gmaj7

Fmaj7

Gmaj7

Em7

Dm7

Dm7
(G bass)

life?

Reach back for the joy and the

Cmaj7

Fmaj7

Bm7

Bm7
(E bass)

Amaj7

Dmaj7

sor - row,

put

them a-way

in your mind,

for

Am7
0 0 0Am7
(D bass)
0 0 0Gmaj7
0 0 0Cmaj7
0 0 0Gm7
X X XG#m7
X X X

mem - 'ries are time that you bor-row____ to spend when you get to to-

Am7
0 0 0Am7
(D bass)
0 0 0G (add A)
0 0C (add D)
0 0

mor - row.

Here ____ comes the set - ting ____

Gmaj7
0 0 0Cmaj7
0 0 0Gmaj9
0 0Cmaj7
0 0 0Gmaj9
0 0Cmaj7
0 0 0

sun, The sea - sons ____ are pass - ing one by one so

Am7
0 0 0Gmaj7
(B bass)
0 0 0G
(B bass)
0 0 0C (add D)
0 0Gmaj7
(D bass)
0 0 0G
(D bass)
0 0 0

gath - er mo - ments while you may, Col - lect the dreams you dream to - day, re -

Em7

Em7
(A bass)

A9

Am7
(D bass)1.
Gmaj7

Cmaj9



mem - ber. Will you re - mem - ber the times of your life.

Gmaj7



Cmaj9

2.
Gmaj7

Cmaj9



Gmaj7



Cmaj9



life. of your

Gmaj7



Cmaj9



Gmaj7



Cmaj9



Gmaj7



Cmaj9



life of your life.

Gmaj7

Repeat
and
fade

Cmaj9



Gmaj7



Cmaj9



Gmaj7



Cmaj9



Do you re-mem-ber ba____ by,

do you re-mem-ber the times of your life. ____

We Made It Happen

Words and Music by
Paul Anka and Bobby Gosh

Moderately

A musical score for piano/vocal/guitar. The top staff is for the piano, showing a bass line and a treble line with a dynamic marking of *mp*. The bottom staff is for the vocal part. The key signature is one flat, and the time signature is common time (indicated by a '4'). The vocal line consists of sustained notes.



We made it hap - pen and watched it grow,
We took each word and made each one sing,



Put it to - geth - er from just 'hel - lo,'
We took each day and made each day spring,

Bbm7



E♭7-9



A♭maj7



D♭maj7



We made a wish they said made could - n't come be true,
We did what they said could - n't be done,

Fm7



Dm7



G7



C11



C7-9



We Made It Hap - pen for me and for you.

2Bbm7



E♭7-9



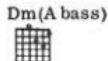
Cm7



F7-9



Two hearts were tak - en and made in - to one.



We were made for, for each oth - er,

Bb Dm(A bass) Eb Ebmaj7 Cm7 F7

We were made for one an - oth - er,

Bb Bbmaj7 Ebmaj7 Abmaj7

We were made to make love,

F11

Bb

— And girl, we made love. —

poco rit.

mp

While We're Still Young

Original Words and Music by
Eric Charden and Yves Dessca
English Words by Paul Anka

Moderately slow

The sheet music consists of six staves of musical notation. The top staff is for the voice, starting with a dynamic of *mf*. The second staff is for the guitar, with chords indicated above the strings: Cm, Cm/E♭, and Fm7. The third staff continues the vocal line with lyrics about waking up with you each day. The fourth staff shows a change in dynamics from *mp* to *mf*, with guitar chords Fm7/B♭, A♭6, Gsus, G7, and Cm. The fifth staff continues the lyrics about love and change. The sixth staff concludes the section with a final set of lyrics and chords: Cm/E♭, Fm7, Fm7/B♭, A♭6, Gsus, and G7.

Verse

I wake up with you each day, we go our sep'-rate ways, and so it
Once the laugh-ter filled the years, then laugh-ter turned to tears. We've reached the

goes, my love. You, you've changed and so have
end, my love. Now, there's si - lence in the

I and still we live a lie, so no-one knows, my love. } We can't go
air, we both no long-er care, so why pre - tend, my love. }



on and live our lives this way, the price we have to pay is pre-
cious time that's wast-ed.



Yes, we're young and we're a - live, there's so much to de - rive from life we have-n't tast - ed.



Go, and nev - er turn a - round, let noth - ing bring you down, to-mor - row's wait-ing



for you. To hell with what our friends may say, we can't go on and live this way, there's

Dm7



G7



1. Cm



2.



Ab7



so much to be done while we're still young.

young.

Db



Dbmaj7



Go young. and nev - er turn a - round, let noth - ing bring you

(La, la, la)

Bb7



Bb7b9



Eb m



Eb m



Gb



down, to - mor - row's wait - ing for you. To hell with what our friends may say, we

la, La, la, la, la, la, la.) — Sure I know how hard we tried, we

Db/F



Bbm7



Ebm7



Ab7

(Repeat 3 times
and Fade)

can't go on and live this way, there's so much to be done while we're still

tried so hard, love passed us by, go out and have some fun while you're still

You Are My Destiny

Words and Music by
Paul Anka

Slow Rock

The sheet music consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'rit.' and a guitar tablature with chords Dm and Gm. The bottom staff is for the guitar, showing a bass clef, a key signature of one sharp (F#), and a common time signature. It includes a dynamic marking 'a tempo' and several guitar tablatures with chords A7, Dm, Gm, A7, Dm6, A7, and Dm. The lyrics are written below the notes, corresponding to the chords.

Slow Rock

rit.

Dm Gm

You are my des - ti - ny, _____ you are what you are to me. _____ You are my

a tempo

A7 Dm Gm Dm A7 Dm6 A7 Dm

hap - pi - ness, _____ that's what you are. _____ You have my sweet ca - ress,

Gm

A7

— you share my lone - li - ness. _____ You are my dream come true, _____ that's what you

Dm Gm Dm A7 Dm
are... Heav - en and heav-en a-lone can

A7 Dm Gm Dm
take your love from me. 'Cause I'd be a fool to ev-er leave you dear and a

E7 A7 Dm6 A7 Dm
fool I'd nev - er be. You are my des - ti - ny,

Gm
— you share my rev - er - ie. You're more than life to me,

A7 Dm — Gm Dm — A7 — Dm6 — A7 — Dm — Gm — Dm
— that's what you are. You are my are.

rit.

This sheet music page contains ten staves of musical notation. The top three staves are for the vocal part, with lyrics: 'are...', 'Heav - en and heav-en a-lone can', and 'take your love from me. 'Cause I'd be a fool to ev-er leave you dear and a'. The next three staves are for the guitar part, showing chords: Dm, Gm, A7, E7, Dm6, and A7. The bottom four staves alternate between the vocal and guitar parts. The vocal parts have lyrics: 'fool I'd nev - er be. You are my des - ti - ny,'; '— you share my rev - er - ie. You're more than life to me,'; and '— that's what you are. You are my are.'. The guitar parts show chords: Dm, Gm, Dm, A7, Dm6, A7, Dm, Gm, and Dm. The page concludes with a 'rit.' instruction. The overall style is a classic pop or rock ballad arrangement.

(You're) Having My Baby

Words and Music by
Paul Anka

Slow (With a double time feel)



C
G

Hav - ing my ba - by what a

mp-mf

Em
G

F

G
C

love - ly way _ of say - ing how much you love me. Hav - ing my

C
G

Em
G

F
C

ba - by, what a love - ly way _ of say - ing what you're think - ing of



— me. — I can see it — your face is glow - ing — I can



see it in your eyes. I'm hap - py in know - in' — that you're hav - ing my



ba - by. — You're the wom - an I love and I love what it's do - in'



to you. — Hav - ing my ba - by, — you're a

Em



F



Am



wom - an in love -- and I love what's go - in' through you.

The need in -

Dm7



C



side you, _____ I see it show - in'. _____ Oh, the

Dm7



Dm7/G



seed in - side you ba - by do you feel it grow - in'. _____ Are you hap - py in

know - in' _____ that you're hav - ing my ba - by. _____ Girl: (I'm a

C





wom-an in love and I love what it's do - in' to me.) Having my



ba - by. Girl: (I'm a wom-an in love and I love what's go - in'



through me.) Did - n't have to keep it, would - n't put you



through it. You could have swept it from your life— but you would - n't

Dm7/G
oo

do it, no, you would - n't do it. And you're hav - ing my

C o

Em
o ooo

F

ba by Girl: (I'm a wom-an in love and I love what it's do - in'

G
ooo

C o

to me.)

Hav - ing my ba - by

Girl: (I'm a

Em
o ooo

F

G
ooo

Repeat and fade

wom-an in love and I love what's go - in' through me)

Hav - ing my